

UPSTAIRS BULLETIN

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An Educational Group

THERE IS STILL HOPE for our world! Recently Chicago had a superb performance by a superb artist, in without doubt, the most perfect theater in America, if not the world. The artist, Dietrich Fischer-Dieskau, and the theater, the Auditorium. Both are remarkable enough but what an extraordinary audience that evening! Impeccable theater manners and behavior, absolute devotion and attention to the artist with total submission to an aesthetic aurora alien to our century. It was a beautiful thing to see. Roger Detmer wrote - "- a definitive demonstration of cosmopolitan concert-manners" and Robert Marsh wrote - "- this kind of response indicated once more that the maturity and sophistication of the Chicago public should never be underestimated." What a pity that the dance and opera cannot enjoy this kind of audiences!

As for news this issue will not have very much. Most of the alumni and friends in other cities seem to have broken arms this year. At least the KELLY BROWN'S get on the phone now and then. We will be seeing them during the holidays when we close the school for a week. We look forward to seeing ASTA & NORRIE NELSON as well. We have not seen hide nor hair of the PETER REILLY'S since they settled in Milwaukee. We hear that all is going well for them there. There was a letter from BUD TYGETT telling of his trials and tribulations over the summer and with his ballet group. DEBBY KRYCH PARKS & family are now living in Japan for the next two years. APRIL GUS AUDIEL is in Germany with her husband who is a photographer in the service. ANNA DROGOSEWSKI arrived back from Poland too late for the Opera season but is to join MISS PAGE'S company for its annual tour. LUCIANA NOVARRO did much of the choreography for "Le Rossignol" in our studio. The choreography for Carla Fracci was worked out on DOLORES LIPINSKI. The production was highly successful and was a very handsomely staged ballet-opera. In the Max Niehaus Ballet- Kalender of

1969 are photos of JOHN NEUMEIER'S ballet "Haiku" with TRUMAN FINNEY in the male role. Also CHARLES SCHICK & PATRICIA KLEKOVIC in a role in the Page company. It was pleasant to see JUDY CONWAY'S charming smile and hear her voice in the Bejart TV program. We are glad after what we saw that she is in the Cullberg Company. NAOMI SORKIN was enchanted with the Japanese and their art while Ballet Theater was in Japan. For the past six weeks she has been in Spain where the company is doing a film of "Giselle". In another field entirely - MERLE HILFMAN is now the feminine part of a dance team called RAVEN & ST. JOHN. Here at home, FRUMETH HIRSH SIEGEL has been singing the lead (Nellie Forbush) in South Pacific at the Theater in the Round. As Xmas approaches so does the Nutcracker for all the kiddies. Among the older dancers in the school to dance in it, are RANDI SCHULTZ, JO JEAN RETRUM, LISA HOFFMAN and MARY MONSEN. In the children's section are PENNY JAY, KIM GARDINER, LAURA GORETTO, JOHN RUZIC, JOHN JANKOWSKI, LOREN GORSKI, WILLIAM GASIKOWSKI, MARK TRUDEAU, DAN REILLY, DANNY GILLESPIE and NANCY GLYNN. Mark and Nancy have the leads for three performances and Danny has two to his credit. BILL BADOLATO will dance the lead in a Nutcracker in Denver Colorado to be staged by JOHN KRIZA. He will also be in some of the character dances in the Chicago Company. Look for Myself and DEAN BADOLATO on Channel 11 sometime in December dancing "Dr. Eli Duffy". Date is still unannounced.

We live in a period when everybody seems to be a self-styled critic of about everything. Teachers in general have come in for more than their share of this abuse. With this in mind, I feel the need to eulogize some of mine and hope that our students will not have such a negative attitude towards theirs.

Hence the following article:

"TWENTY-TWO TEACHERS"

. . . . Walter Camryn

Quote - by Jacque Barzun.

"If this better thing is education, then education is not merely schooling. It is a lifelong discipline of the individual by himself, encouraged by a reasonable opportunity to lead a good life. Education here is synonymous with civilization. A civilized community is better than a jungle, but civilization is a long slow process which cannot be given a short course."

In an age when all respect and veneration for authority is at an all time low ebb, be it parent, teacher, or those entrusted with keeping our society a safe and sane place in which to live, one wonders where it will all end and what purpose there can be behind all this anarchy and uncivility.

The breakdown in the family unit over the past forty years is without doubt the beginning of some of this insurrection. This change has come about alike in the communistic countries and in those who consider themselves democratic. It is a world wide problem. Where to place the blame is anyone's guess. Is it the family, society, religion, the aftermath of many wars, too much propaganda reaching weak minds, the accessibility of dope, starvation or the lack of the right kind of an education??

It is inconceivable to think that there might be those who do not wish an education and do not appreciate the innumerable opportunities given today. Destroying the tax payers property, marching, quarreling with the existing systems is not the answer! Young Americans today have opportunities that fifty years ago were unheard of, and for that matter, previous generations did not expect to be helped. They worked hard for what education they received and life itself completed their education with calmness of temper and judgment, and a wealth of practical wisdom.

The plight of the teacher today is a serious one, however, striking will not help their problems, it only breeds more disrespect. It is also true that all

persons working as teachers are not in the correct sense of the word - teachers. Many of these pass as professional teachers who are merely "connected" with education. A good teacher is a determined out-pouring person eager to have his student benefit by his guidance.

In thinking back, I was blessed a thousandfold with dedicated teachers. I also was not concerned with them understanding me; I tried to understand them. From my first teacher in that country school in Lincoln, Montana, NONA B. EDDY-who taught all eight grades in one classroom, I began to "enter in" and found it a constant pleasure to study. In her classes, the lower grades heard the recited lessons of the upper grades and learned by osmosis what was ahead. Her command of knowledge at various levels, and the orderly presentation of her material, makes me believe today, that she was most certainly superhuman.

At fifth grade, our family moved into Helena and because of my background in a country school, I was put into sixth grade with no serious handycap. CAROLINE STINCHFIELD, our sixth grade teacher, was a beautiful lady and stressed beauty in art, music and penmanship with a sincerity of approach that intrigued and stimulated her students. She was an excellent preparation for SELMA ISRAEL, in seventh, who demanded constant alertness, utter self surrender to the cause of learning. A hard task master, stressing memory work with history, mental arithmetic and the American writers and poets. Twice a week CLEMMIE WITCHER came to our room to read books, making us eager to read more by ourselves. CORA OWSLEY in eighth had the task of preparing us for State examinations to be given at the end of the year before graduation. Miss Owsley's special virtue was the teaching of physiology which was to be our most difficult test. With that test we were to hand in a written essay on a subject related to physiology. Mine was on tuberculosis, on which I won first place in our city. I feel strongly that the vitality and energy of these four women shaped the pattern of my thinking for the balance of my lifetime. I am deeply grateful and humble to their memory.

In High School at MSC at Bozeman all of our instructors were practical in their approach and the one who stands out in my memory most was DADDY HOLST, our English teacher. His main obsession was observation and he soon made us conscious of everything about us every moment of the day. He also related his English course to our other classes of Agronomy, Horticulture, Chemistry, Industrial Arithmetic, Civics and Animal Husbandry. During his class hours we visited murder trials, flour mills, industrial plants and walks through the beautifully landscaped campus.

Upon leaving school one is actually beginning an education and your teacher maybe someone in a profession, a friend or a mere acquaintance. These sources have a great deal to offer because of their knowledge and experience. In a five year apprenticeship in the florist trade, three men, influenced my life with their instruction. The owner, TOM MILLS, a dignified English gentleman from Virginia placed me in a position of responsibility at the age of 17. His guidance and confidence in me made me enjoy work for the sake of accomplishment rather than for monetary reward. From JOHN EGER and CHARLES RETZLAFF, two German growers I was taught step by step the growing and care of the flower world. I have never lost the pleasure of watching a seedling grow, day by day, until it bursts forth into blossom. As a teacher myself, I often think of young students as seedlings and I get the same pleasure of seeing them turn into beautiful people. My enjoyment of nature stems from the training of those two men during that five year apprenticeship.

At 24 I was introduced into the world of the theater by some of the most dynamic teachers of the ballet world. As in my earlier classes, I was an eager receptive pupil. This training began with ADOLPH BOLM and ALEXANDRA MAXIMOVA in Chicago. Bolm a pupil of Cecchetti was a master teacher for the movement of the arms and upper body. His ability to inspire and appeal to the aesthetic side of his students mind was no doubt his greatest quality. He had a way of constructive questioning that opened up doors to the arts of music, painting, sculpture and literature at the sametime. He gave

richly of dance traditions and history in the classroom which gave you a profound respect for dance itself. Maximova was the antithesis of Bolm and impressed her students more with the body mechanics and the necessity of knowing how to use them. She was my first teacher to use the method of teaching "patiently with impatience". How impatient she could be at times! The two together were a perfect combination and both have my eternal appreciation for their interest and direction.

Poverty and the need of work forced me to leave Bolm long before I had absorbed all I could from them. However, there was a long succession of other teachers. VECHSLAV SWOBODA, the greatest dancer I was ever to see, introduced me into the performing sphere. His art was a tremendous one, an excellent classical dancer with perfect line and an awesome easy strength. Equally good in character and mime, he was a sympathetic and patient teacher. I was never to work with another who had at his command such a range of plastic movement, intricate groupings and patterning in his choreography. My life was enriched immeasurably by having studied and worked with this great artist. He presented a masculine image that I was to strive for and not see again until the Russian Soloviev came with Kirov.

My longest period of study was with LAURENT NOVIKOFF who had been Anna Pavlova's partner for many years. His emphasis was on a clean sound technique and repeatedly went back to basic principles demanding exactness and a unity of style. His choreography was also highly detailed with intricate floor patterns and crossings with split second timing. He was fond of using five or six movements on four counts with off beat accents. Mr Novikoff spoke of his dancers as artists and demanded that we behave as such. Under his guidance we all gained much in stage deportment. I think his greatest contribution was his ability to teach the essentials of technique.

A short intermission with MICHAEL FOKINE was a tremendous inspiration. His conservative use of the head and its carriage along with epaulement and a

restrained use of the arms made a deep impression upon me. Technical display without the use of a style and ease was unthinkable. He was a master at imparting this elusive knowledge to those interested enough to work at full peak.

It would be impossible to name all who have contributed to my knowledge of dance. In between those greats, were others that made worthwhile points. MARCEL BERGE, a Frenchman, had a unique way of analyzing a step for teaching purposes so as to perfect its performance. MURIEL STUART had a quasi grecian style that was useful in the teaching of girls. MARIA BEKEFI had an entirely different Russian background which widened my knowledge of the Moscow school. MISS WISNETH, a wandering female Socrates in a series of lectures, by interrogation on our thoughts, or lack of thoughts on dance and rhythm in relation to the other arts, was a constant revelation. EDNA MC RAE, a hard task master, was excellent in presenting the work of her background of teachers to her students. Three Spanish teachers rounded out my initial interest in dance. JOSE ALVAREZ, a stunning performer of classical Spanish and a dedicated teacher who demanded only the best from his followers. MARIA MONTERO, a Spanish glamour girl with a spitfire temperament, unconsciously

taught "how not" to behave as a teacher. And JOSE FERNANDEZ who tried desperately to turn me to Spanish exclusively.

There are many great teachers about today, as there are also many eager students. What both need is a more peaceful climate in which to work, and to understand that the process of learning is a 50-50 proposition. Both the student and the teacher must have enthusiasm and energy. One will not have to look far to find the one who aspires and the other who generously gives. I would like our students to remember that it is often not what a teacher says outright that makes an impression. A teacher can stimulate his pupil to think out for himself and often this is a more potent influence upon him. This is the qualification that I felt all the teachers I remember possessed.

In closing, often a very good friend can also be an influence and an incentive. In this too, I was blessed with an esteemed friendship of many years - he is also my associate.